

APR 24 1925

✓ ©CIL 21402 C

✓ BEAUTY AND THE BAD MAN

✓ Photoplay in 6 reels

✓ Adapted by E. Richard Schager from the story "Comflower Cassius' Concert"

✓ Story by Peter B. Kyne

Directed by William Worthington

Author of the photoplay, (under section 62)
Peninsula Studios, Inc. of U.S. X

"BEAUTY AND THE BAD MAN"

PRODUCERS DISTRIBUTING CORPORATION 469

PICTURE VERSION OF PETER B. DESERT STORY TURNS MILLION MAGAZINE READERS INTO

FAMOUS BALLINS ARE STILL ONE OF HOLLYWOOD'S MOST DEVOTED COUPLES

HUSBAND AND WIFE WORK TOGETHER CONSTANTLY IN ALL THEIR WORK, SHE ACTING AND HE DIRECTING

Have Been Married Many Years

In these chaotic days of marriage vows lightly made, when the wedding ceremony seems merely a preliminary to Reno and divorce, the intense devotion of the Ballins, one of the most famous film families in Hollywood, is a beautiful and gratifying thing to contemplate.

Mabel, the lovely mistress of the Ballin mansion, met Hugo, now a famous producer-director, while she was acting in the well-known stage piece, "Bankers and Brokers." He was then a promising young artist, and a close acquaintance of Robert W. Chambers, the celebrated novelist who was acquainted, too, with Mabel. Mr. Chambers recognized the mutual attraction that had sprung up between his young friends and strove to nurture it into love. His success is evidenced by the fact that a few months later the couple were married at the beautiful Chambers estate in Connecticut, and Mabel abandoned her first love—the drama—to devote her entire time to her adored and adoring husband.

With the advent of the War, however,

came a falling off in the sale of young Ballin's paintings, so Mabel decided to return to her forsaken profession—this time, in the silent drama. She was engaged by the Vitagraph Company and her tremendous success convinced her that she would never break away from the films.

Some time later, Hugo joined the Goldwyn forces, in the capacity of art director, considering this a comprehensive medium for artistic expression. After three years with this organization, he organized his own producing company and began directing his lovely little wife in a series of English literary classics.

Mabel's latest venture is made under the Frank E. Woods banner. She has the leading feminine role in "Beauty and the Bad Man," a stirring picturization of Peter B. Kyne's delightful story, "Cornflower Cassie's Concert." It is said that her supporting cast is exceptional and that the picture, which comes to the theatre for a

run next, is perfectly executed by director William Worthington.

A Frank E. Woods Special Production

"BEAUTY AND THE BAD MAN"

by Peter B. Kyne

Adapted by Frank E. Woods

Directed by WILLIAM WORTHINGTON

Produced by PENINSULA STUDIOS, Inc.

Released by

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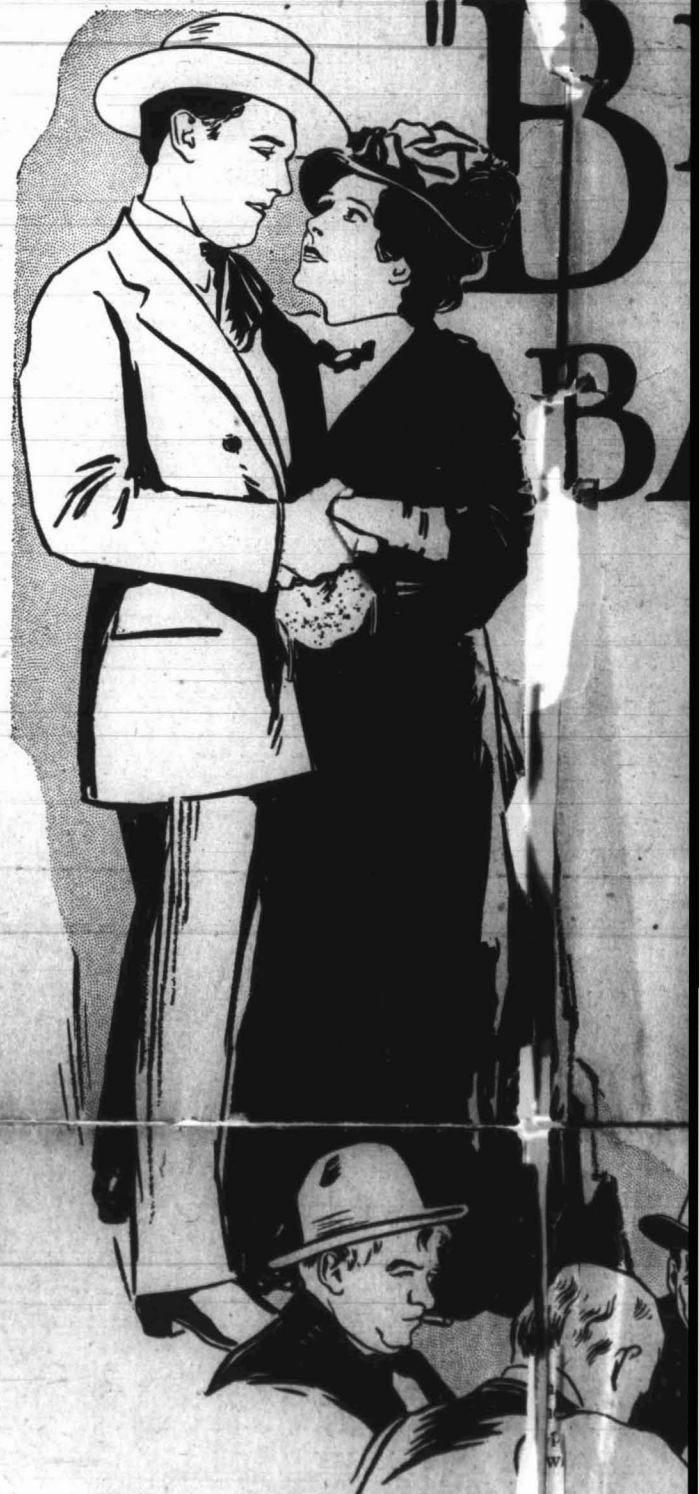
THE CAST

Cassie.....	Mabel Ballin
Modoc Bill.....	Forrest Stanley
Chuckwalla Bill.....	Russell Simpson
L. I. B. (Liberty) Hall.....	Andre De Beranger
Mayme.....	Edna Mae Cooper
Gold Hill Cassidy.....	James Gordon

THE STORY

Cornflower Cassie, a beautiful innocent orphan, with a voice like an angel, leaves the unhappy home of her aunt to marry L. I. B. (Liberty) Hall, a questionable stranger who encourages her affection and promises to help her with her career.

At the same time, Modoc Bill Robley and his partner, Chuckwalla Bill, leave town with undue suddenness, in an effort to escape the Sheriff and his posse who are after Modoc for the murder of one "Pansy" Hendrick. The



Producers Distributing Corporation

ALL
THIS
WEEK

NOW

STAN

Column

SS SHEET

THE BAD MAN"

CORPORATION 469 FIFTH AVENUE, NEW YORK CITY

TER B. KYNE'S ABSORBING
MILLIONS OF COSMOPOLITAN
INTO EAGER THEATRE PATRONS

"BEAUTY and the BAD MAN"

By Peter B. Kyne

"Why do you do this for me whom you do not know and have never seen before? No man gives a girl \$20,000 and good advice for nothing."

"I just want you to get away from here while you still have eyes like that—an' a smile like that—and part your hair in the middle, like my Mother."

Cassie and Modoc looked straight into each others eyes. Hers were full of tears, his, with honesty of purpose.

Then Cassie sailed away to find happiness in a brilliant career on the Continent and Modoc Bill, whom people called the 'bad man' turned submissively to the sheriff who, at that moment, meant three years in jail.



STANDARD PLAYING

WHY THE STAY COULDN'T STAY

Mabel Ballin In New Woods Play
Film Tries Out Armor
Once Worn by Women

Although much has been said recently both pro and con the advisability of the old fashioned stays Mother and Grand-mamma used to wear, few who voiced their opinions were in a position to speak from actual experience.

However, Mabel Ballin, the leading woman in "Beauty and the Bad Man," the Peter B. Kyne story which in its picture form is coming to the Theatre next week for a run, says there's no question about it—the moderns win. She came to this decision after a two hour tussel with an ingenious contrivance built in 1870 and guaranteed to make the wearer resemble the much envied hour-glass, then the model for the fashionable woman's figure. But as Mabel Ballin puts it, "why women should want to look like an hour glass is beyond me."

Miss Ballin is a slim young woman with lovely spiritual eyes and the carriage of a child. It was necessary to do considerable padding and queer lacing to get her figure to the shape required by 1870 fashions, but it is said that both in figure and acting she makes a convincing orphan child-wife who is bitterly disillusioned by an unwise marriage only a few hours after the ceremony.

Star Who Rose From Obscurity Now Aids Others

"Sweet are the uses of adversity," cried the sage bard of Avon. Sweet, indeed, when, as in the case of lovely Mabel Ballin, leading feminine player in "Beauty and the Bad Man," the Frank E. Woods Special Production, now playing at the Theatre, they teach charity and kindness.

Miss Ballin, the wife of Hugo Ballin, famous producer-director, found the road to fame and fortune studded with almost insurmountable barriers.

An orphan from early childhood, she spent her girlhood with the Salvation Army—recruiting converts on street corners, aided by her silvery voice and appealing spiritual face. Extreme poverty necessitated her making her own clothes and as a result, in her early teens, she assumed the tedious duties of a dressmaker's apprentice. After a taste of this sort of work a fairy god-mother, in the form of a wealthy patron, recognized Mabel's artistic and creative talents and paid for a course in industrial art for the struggling little seamstress.

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At the same time, Modoc Bill Robley and his partner, Chuckwalla Bill, leave town with undue suddenness, in an effort to escape the Sheriff and his posse who are after Modoc for the murder of one "Pansy" Hendrick. The two Bills successfully evade the Sheriff and reach their mine in Coolgardie where they work to develop their successfully established claim.

In the meantime, Cassie has reached San Francisco and married Hall. He takes her to his cheap boarding house and introduces her to an Italian music teacher who intimates that he will help her with her voice if she is "nice" to him. The other boarders are of the same low type and less than two hours after her arrival, disgusted and disillusioned, Cassie steals away from the house, determined to shift for herself.

She answers an ad for a singer in "Cassidy's Concert Hall" in Coolgardie. Once there, she finds it an ordinary cafe. Modoc Bill is standing the crowd drinks in celebration of his just having cleaned out the faro bank of thirty thousand dollars.

Gold Hill Cassidy, a kindly soul, sees immediately that Cassie has been misled by the ad, and puts her in the care of Mayme, an old timer who plays the piano. When the girl begins to sing, the crowd becomes mute with astonishment and admiration. Deeply moved by the pathos in her voice and the innocence in her fresh young face, Modoc Bill persuades her to accept a loan of twenty thousand dollars so that she may go abroad and study.

When Cassie has left, the Sheriff approaches Modoc and places him under arrest for the murder of "Pansy." He accepts the course of the law as a means of purging himself that he may merit Cassie's esteem.

Three years later, we find him released and his celebration at Cassidy's is interrupted by the entrance of Hall, now a complete physical wreck. The amused proprietor offers to bet anyone present that the stranger will be dead in thirty days. Modoc takes the bet, and after thirty days of the fresh air cure he brings Hall back well on the road to recovery.

Cassie has completed her education abroad and secured a contract with the Royal Opera at Moscow. She advises Modoc that she is coming to America on tour and means to visit him and give him a private concert. All Coolgardie is elated over the big event, including Hall who does not dream that this is his one time wife.

When she arrives at Modoc's home, Hall is startled to recognize her and he demands that she come to him as his wife. She indignantly refuses, however, and in a burst of fury Hall pulls a gun intending to shoot the girl and her benefactor. Fortunately, however, Chuckwalla and Mayme have overheard the quarrel from the front porch and before Hall can fire he is killed by a bullet which whizzes through the window. Bill is found guilty but the jury concludes that in consideration of the fact that Hall was a public nuisance Bill was justified in his action; thus he is freed of the charge.

That night Cassie gives her concert and before a delighted audience she proudly kisses Modoc whose confidence and generosity have made possible her great success. The next morning, Cassie and Modoc leave for San Francisco to begin the life for which they have been waiting three years.



Producers Distributing Corporation

ALL
THIS
WEEK

NOW

STAN

Column A

A Forceful Program Reader

"BEAUTY AND THE BAD MAN"

with

Mabel Ballin and Forrest Stanley

He bent over and shyly kissed her goodbye—this beautiful young girl with voice like an angel who but a few hours before had been an absolute stranger him and who was now about to sail for Europe as his protegee. Then Modoc Bill turned slowly away from the outgoing train and walked directly into the arms of the sheriff. Bill had committed murder and the law ruled that he must pay for his crime with a five year jail sentence.

And there in the dimness of his cell he learned the truth and worth of clean living. There, where the sunlight scarcely ever shown, he purged himself of his past life and made himself fit to be loved by the sad little girl whom Fate had thrown in his path and who now returned to claim his love, a lovely woman and an accomplished singer.

You'll delight to see this refreshing romance of a girl who tread the thorny path of ambition and was rewarded by success.

RIALTO
THEATRE

A remarkable action story of the later gold rush days teeming with refreshing romance.



A FRANK WOODS
SPECIAL PRODUCTION
**"BEAUTY and the
BAD MAN"**

By PETER B. KYNE

Directed by
WILLIAM WORTHINGTON

Released by

PRODUCERS - DISTRIBUTING - CORPORATION



Two Column Ad Cut or Mat No. 3

"THE BAD MAN"

By Peter B. Kyne

"Why do you do this for me whom you do not know and have never seen before? No man gives a girl \$20,000 and good advice for nothing."

"I just want you to get away from here while you still have eyes like that—an' a smile like that—and part your hair in the middle, like my Mother."

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Miss Ballin, the wife of Hugo Ballin, famous producer-director, found the road to fame and fortune studded with almost insurmountable barriers.

An orphan from early childhood, she spent her girlhood with the Salvation Army—recruiting converts on street corners, aided by her silvery voice and appealing spiritual face. Extreme poverty necessitated her making her own clothes and as a result, in her early teens, she assumed the tedious duties of a dressmaker's apprentice. After a taste of this sort of work a fairy god-mother, in the form of a wealthy patron, recognized Mabel's artistic and creative talents and paid for a course in industrial art for the struggling little seamstress.

But now that she is financially comfortable, Miss Ballin, has by no means forgotten the privations and arduous struggles that constituted her girlhood. Proof of this is evidenced by the fact that the popular little star has several times helped talented young people to study their chosen arts without the persistent hindrance of financial need and, even in some cases, hunger.

Peter Kyne Picture Coming to Standard

Some months ago over a million readers of the Cosmopolitan magazine were delighted by Peter B. Kyne's story, "Cornflower Cassie's Concert," the tale of a young, talented girl who got her big chance to make good on her glorious voice through the philanthropy of a California miner who was considered a bad man by the community.

Now these readers and many millions more are to have the pleasure of seeing this vivid story, for it has now been screened and is scheduled to come to the Theatre for a run starting.....

Mabel Ballin, star of "Vanity Fair" and many other notable pictures has been entrusted with the role of "Cassie," the young girl who runs away from misery and poverty and is rewarded by a unique opportunity to go abroad and have her voice properly trained.

Forrest Stanley, likely hero whom all the fans adore, plays the part of the supposed bad man who makes the girl's brilliant career possible. In the role of the delightful Chuckwalla Bill, a familiar character in Kyne's stories, is Russell Simpson, who gives to the part a charming wistfulness that is irresistible. William Worthington's direction adds measurably to the worth of this exceedingly delightful drama.



STANDARD PLAYING

Column Ad Cut or Mat No. 6

gram Reader

"THE BAD MAN"

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WOODS PRODUCTION

UTY and the MAN

B. KYNE

ted by ORTHINOTO.

ed by

ING-CORPORATION

at or Mat No. 3

THE BATTING ORDER

MABEL BALLIN

Was born and educated in Philadelphia and after three years of legitimate stage experience, she started her screen career. Her pictures include: "Pagan Love"; "Journey's End"; "Barriers Burned Away"; "The Prairie Wife" and "Other Women's Clothes". She has brown hair and brown eyes.

FORREST STANLEY

After several years in stock and repertory, Stanley entered the pictures. His successes include: "The Triflers"; "The Thunderbolt"; "Forbidden Fruit"; "Sacred and Profane Love"; "The Young Diana"; "When Knighthood Was in Flower" and "The Pride of Palomar".

RUSSELL SIMPSON

Was born in San Francisco 1880 and educated in the same city. His stage career includes twelve years in stock and road-companies and several Broadway productions for Belasco, Klaw and Erlanger, and Savage. He then entered the pictures and has played with many of the more important companies numbering among his pictures, parts in "The Girl of the Golden West"; "Circus Days"; "Out of the Dust"; "The Brand" and "Shadows of Conscience". He has auburn hair and blue eyes.

ANDRE DE BERANGER

Was born on a French ocean liner off the Coast of Australia. He was educated at both French and Australian schools and then embarked upon a theatrical career which includes several seasons in repertory and many seasons on the screen. He has appeared in such successes as: "Birth of a Nation"; "Broken Blossoms"; "The Bright Shawl"; "Ashes of Vengeance" and "Dulcy". He has dark brown hair and brown eyes.

JAMES GORDON

Was born in Pittsburgh, Pa. and started his stage career when still very young. This covered a period of ten years after which he entered pictures and played parts in "The Thunderbolt"; "On the High Seas"; "The Self-Made Man" and "The Man From Lost River".

EDNA MAE COOPER

Was born in Baltimore, Md., and educated at the Sacred Heart Convent. She has brown hair and hazel eyes. Her picture parts include roles in: "The Talisman"; "Old Wives for New"; "The Things We Love"; "The Third Kiss".

A Delightful New Twist Give Action Drama A Wealth C

NOTED DIRECTOR WAS ONCE OPERA SINGER

William Worthington Gave Up Operatic
Career to Take Up Picture Work

Opera singer, actor, director. Thus does one tabulate the stages of the career of William Worthington, director of "Beauty and the Bad Man" the picture now being held over for a second week at the Theatre.

Possessor of a rich baritone voice, Worthington made his entry into public life via the operatic stage, but he soon found to his great disappointment that operatic work was too great a strain for his voice and he turned to the concert stage. For several seasons he appeared both on this side and abroad until he was attracted to the films whose artistic vistas seemed limitless.

It was as an actor that Worthington's earliest days in motion pictures were spent. But direction then was a rather crude performance and the promising young singer saw never ending opportunities in effecting improvements in this direction. He started by making timid suggestions and was delighted to find that these were listened to with respect by studio executives.

Finally he was given his chance to direct a picture by himself and by rising superbly to the test he gained for himself a permanent place in the directorial field.

Expects Soon To Play Shakespeare

From legitimate to movies is the usual path of the actor but if Andre de Beranger's well founded dreams materialize as he has every reason to believe they will, the time is probably not far distant when those movie goers who now enjoy his performances at average movie prices, will have to be paying upwards of two dollars to see this gifted player as a legitimate performer.

When de Beranger started his theatrical career several years ago his goal was Shakespearean roles on the speaking stage. He realized, however, that to undertake this sort of work without a wide range of training covering all fields of histrionic art, would be indeed foolhardy.

Thus, after what might be termed an apprenticeship served in stock and repertory, he turned his attention to screen work in order to get the necessary training in pantomime. His performances on the screen have been delighting audiences for several years now, his latest role being that of a consumptive villain in "Beauty and the Bad Man," a Frank Woods production scheduled to play at the Theatre for weeks starting

But de Beranger's heart is in Shakespeare and he expects soon to secure a role in one of the noted dramatist's productions. This picture might perhaps mark his last appearance on the screen and should it be, this sterling young actor can be happy in the thought that he retires leaving the screen his best work as his last contribution.

Shorts for ye Editor

"Cornflower Cassie's Concert," Peter B. Kyne's Cosmopolitan Magazine story that charmed so many readers, is soon to be presented to the screen world as "Beauty and the Bad Man." Frank Woods, the producer whose fame has become world wide, is responsible for the new film which is directed by William Worthington. The locale of the story is California in the later gold days and the characters are made up of the many quaint personalities with which Kyne always peoples his stories. Mabel Ballin plays the leading feminine role and is capably supported by Forrest Stanley, Russell Simpson, Edna Mae Cooper, Andre de Beranger, James Gordon and Guy Olive.

Mabel Ballin, possessor of one of the sweetest personalities on the screen, and one of the best liked players in the industry, is included in the list of players that is presenting "Beauty and the Bad Man," the Frank Woods production which comes to the Theatre next. Miss Ballin had been starred individually in a number of pictures but is perhaps best remembered for her work in the screen version of "Vanity Fair." The picture is an adaptation by E. Richard Shayer of Peter B. Kyne's desert classic, "Cornflower Cassie's Concert" which was published in the Cosmopolitan Magazine.

William Worthington, who directed the Elmer Harris production, "The Girl on the Stairs," is said to have registered another bull's-eye hit with "Beauty and the Bad Man," his latest contribution to the screen which comes to the Theatre for a stay, starting In the cast of this Peter B. Kyne story which appeared in story form as "Cornflower Cassie's Concert," are Mabel Ballin, Forrest Stanley, James Gordon, Edna Mae Cooper, Andre de Beranger, Guy Olive and Russell Simpson.

E. Richard Shayer, one of the most successful adapters of western frontier tales that the screen has, made the screen translation of Peter B. Kyne's magazine story, "Cornflower Cassie's Concert" which, under the title, "Beauty and the Bad Man," comes to the Theatre for a run, starting as a Frank Woods production.

Prominent in the all star cast are Mabel Ballin, Russell Simpson, Forrest Stanley, Edna Mae Cooper, Andre de Beranger, Guy Olive and James Gordon. The picture was filmed under the direction of William Worthington.

Film fans will be delighted to hear that Russell Simpson, an always popular favorite, has possibly the best role of his colorful career in "Beauty and the Bad Man," the picture version of Peter B. Kyne's story, "Cornflower Cassie's Concert." Simpson portrays the role of the lovable and whimsical Chuckwalla Bill who has figured prominently in other of Kyne's desert tales. The female lead is being played by Mabel Ballin, supported by Forrest Stanley, Andre de Beranger, Edna Mae Cooper, James Gordon and Guy Olive.

Andre de Beranger, the terrible villain who has filled the heart of many a movie fan with horror, has come again to terrorize the country. This time he makes his bow as a consumptive piano player who entices a trusting young girl into marrying him on the promise that he will

REVIEWS

California Drama Splendid Picture

To appreciate all the fine things about "Beauty and the Bad Man," this week's attraction at the Theatre, you must see the picture for yourself. This is entirely too much to be said in favor of this picture for to say it here and do it full justice. There is nothing hazy and stale about this delightful story which has been adapted to the screen. E. Richard Shayer of Peter B. Kyne's remarkable Cosmopolitan Magazine story

Mabel Ballin and Forrest Stanley, heading an unusually capable cast, carry the story along on a high cloud, so to speak. The delightful story of a young girl who surmounted the obstacles which clutter the path to a successful career, is not only written with charm and grace but is interpreted by the cast with amazing intelligence and laudable appreciation.

The locale of the story is California, the later gold rush days, a locale which apparently gave the director an enviable amount of latitude in both indoor and outdoor sets and the effects he has achieved with both would do anybody justice. He has captured some exterior shots that are as rarely beautiful as anything we have ever seen on the screen at any time, and the interiors are precisely what one would expect in the days when California was inhabited by none of the inhabitants in much for decoration.

It is the story of a disillusioned young girl who ran away from home where she lived with an autocratic father, a young organist who she believed would help her with her singing career. When a few hours after the marriage she learned the true calibre of the man she had married she deserted him and went to a small mining town to answer an ad for a musical hall singer. There she met Modoc Bill, believed by the town to be a bad man who, attracted by her voice and her beauty, offered to give her twenty thousand dollars if she would marry him. She just won at faro, to follow her to go abroad and study.

Convinced of his good intentions and anxious to get ahead, Cassie accepted the money as a loan and immediately for Europe. Three years later she returned to the town, a widely acknowledged success.

During her absence Modoc had served a three year jail sentence for murder, and, finding his identity, saved Cassie's husband from death through consumption. Upon her return the consumptive claimed a cation which ensued, and in the afternoon leaving Cassie free to marry Modoc who she had not only learned to adore as well.

William Worthington, the director, must be commended for the delicate way in which he handled the production and the glorious results which he achieved with the cast.

Delightful Colorado Romance Kyne Story

Though there are those who will argue that the Cinderella story is not true to life, there are those who will say that stories of this kind are always delightful to hear, and that, occasional reality is stranger than fiction. Thus, after seeing, "Beauty and the Bad Man," you feel that it is not too fairy-tale like to be true to life. Consider that the much more so. A fairytale, but rather

Highlight Scene From Rialto Attraction



"BEAUTY AND THE BAD MAN"
Released by Producers Distributing Corporation
Two Column Scene Cut or Mat No. 3

SNAPPY LINES FOR PROGRAMS OR ADS

Some people called him a bad man—but in life's greatest game he staked his all on the turn of a card to help a woman.

SMART YOUNG MOVIE STAR

ist Gives This Splendid
Health Of Entertainment Value

REVIEWS

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To appreciate all the fine things about "Beauty and the Beast," this week's attraction at the..... Theatre, you must see the picture for yourself. There is entirely too much to be said in favor of this picture for me to say it here and do it full justice. There is nothing hackneyed and stale about this delightful story which has been adapted to the screen by E. Richard Shayer. Peter B. Kyne's remarkable Cosmopolitan magazine story. Mabel Ballin and Ernest Stanley, heading an unusually capable cast, carry the story along on a cloud, so to speak. The delightful story of a young girl who surmounted the obstacles which cluttered the path to a successful career, is not only written with charm and grace but is interpreted by the cast with amazing intelligence and laudable appreciation. The locale of the story is California in the later gold rush days, a locale which apparently gave the art director an enviable amount of latitude in both indoor and outdoor sets and the effects he has achieved with both would do anybody justice. He has caught some exteriors that are as rarely beautiful as anything we have ever seen on the screen at any time, and the interiors are precisely what one would expect to see in the days when cabins to look like mansions and miners' habitations were inhabited and decorated.

It is the story of a girl who ran away and lived with an Australian organist who she believed was a millionaire with her singing career. Hours after the marriage, she learned the true calibre of the man, she deserted him and came to this mining town to answer the call of a famous hall singer. There she met Modoc Bill, who, attracted by her beauty, offered to give her twenty thousand dollars he had just won at faro, to go abroad and study.

Convinced of his good intentions and anxious to get ahead, Cassie accepted the money as a loan and left immediately for Europe. Three years later she returned to the town, a widely heralded success.

Modoc had served a three year jail sentence for murder, and had, without knowing his identity, saved her from death through her return the consumptive singer as his wife. Upon Cassie's husband's death and in the altercation which ensued, leaving Cassie free to marry Modoc whom she had not only learned to adore as well.

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ONLY MOTHER HAS CHANGED, NOT TIMES

There Were Flappers In
The Old Days Just As
There Are Now

Down through the ages, we presume, has come the maternal admonition grown so exasperating to the ear of the modern flapper, "Nice girls don't." And then backfire from the aforementioned flapper:

"Oh, Mother, you were just the same when you were a girl. Look at that picture in the album—spit-curls, frizzed hair, busies, bangs—" To which, nothing daunted, Mother replies angelically. "But, my dear, everyone did those things then, it was considered quite the thing."

Now, if the flapper in question is fortunate enough to get the opportunity to see "Beauty and the Bad Man," the special Frank Woods production now playing a _____ engagement at the _____ theatre, she will have a standing case against Mother for life and Mother will be, in a manner of speaking, cornered.

It happens that in the picture, Mabel Ballin, the star, portrays a sweet and simple girl of days gone-by, and woe to mamma, she wears not spit curls, neither does she fizz. And for purposes of contrast, the producer has included several girls of the periods, who were "not so nice," in fact, probably the trial and worry of their parents with their habits and dress. And lo, these prissy little ladies resemble very much the yellowing portrait in the red plush album.

RIALTO For One Week Starting Today



BEAUTY *and the* BAD MAN

by PETER B. KYNE

All Europe knelt at the feet of the beautiful prima donna whose rich, passionate voice had at some time rung through every distinguished opera house on the continent,

The Question Box

LAMBIKIN: Whoever told you Mabel Ballin is German by birth is talking through his silk top hat. The charming little lady was born in good old Philadelphia. But she isn't slow by any means. If you want to be convinced run up to see her in her latest picture, "Beauty and the Bad Man." It is coming to your city soon.

EUNACE: Russell Simpson, a woman impersonator? No, no, little girl, you have him all wrong. He's one of those big he-men who play red-blooded parts always. Don't you remember him as Chuckwalla Bill who figures prominently in Peter Kyne's desert tales? He is now playing that role again in, "Beauty and the Bad Man." Watch for it.

ROSCOE: Sorry to disappoint you, old boy, but Edna Mae Cooper has hazel eyes, not blue ones. What's happened to her? Nothing. She is playing in a new picture now—"Beauty and the Bad Man." It should be coming to your town soon. Don't miss it.

HILDABRAND: I'd like to tell you definitely to what country Andre de Beranger belongs but it's a bit difficult. You see, he was born on a French liner off the coast of Australia. Figure it out for yourself. His latest picture is "Beauty and the Bad Man."

TROMBONE: Glad you think Forrest Stanley is the ideal hero type. We rather worship him ourself that way. You sure are going to get another chance to see him. He has just completed "Beauty and the Bad Man," Peter Kyne's novel.

Mabel Ballin and Forrest Stanley



"BEAUTY AND THE BAD MAN"—Released by Producers Distributing Corp.

1 Col. Star Cut or Mat No. 2

ACTOR TRAPPED IN OLD FOLDING BED

**Forrest Stanley, Extricated From
Antique Contrivance, Favors
Only Modern Furniture**

The fact that Forrest Stanley knelt down one night before retiring to rest and peaceful slumber, to offer up a prayer of thanks, does not necessarily indicate that the young hero of "Beauty and the Bad Man" which is coming to the Theatre for a

run starting _____,
is religious. As a matter of fact those
that know Stanley will recognize that
his act was prompted not by religion
but by caution.

After a hard morning at the studio, director William Worthington announced that he'd shoot "the bedroom scene"—(take it easy, it's not the kind

you think.) Everything would have been fine but for the fact that the action of the story takes place during that eventful era of the coquettish folding bed, now almost extinct.

Following Worthington's instructions, Stanley climbed into the formidable fixture. Now everything would have been all right had not the enthusiastic young actor chosen the exact center of gravity of the bed. But he made an unfortunate bounce and with a sharp snap, Stanley, bed, bedclothes and all, vanished from sight and all that was left in their places was an innocent looking wardrobe.

Confusion, above which rose the muffled chuckles of the trapped man, ruled, as all hands scurried about to set the contrivance on its legs again. But in their excitement they seemed unable to get the combination and when finally they released the victim, who had been standing on his head during the ensuing twenty minutes, first-aid was found necessary as the actor was very near suffocation.

Everybody was far too excited to resume work and the company was dismissed until the next day when it took some tall persuading to get Stanley to make another try at the "bedroom scene." Finally assured however in the

young singer saw never ending opportunities in effecting improvements in this direction. He started by making timid suggestions and was delighted to find that these were listened to with respect by studio executives.

Finally he was given his chance to direct a picture by himself and by rising superbly to the test he gained for himself a permanent place in the directorial field.

weeks starting.

But de Beranger's heart is in Shakespeare and he expects soon to secure a role in one of the noted dramatist's productions. This picture might perhaps mark his last appearance on the screen and should it be, this sterling young actor can be happy in the thought that he retires leaving the screen his best work as his last contribution.

Highlight Scene From Rialto Attraction



"BEAUTY AND THE BAD MAN"
Released by Producers Distributing Corporation
Two Column Scene Cut or Mat No. 3

SNAPPY LINES FOR PROGRAMS OR ADS

Some people called him a bad man—but in life's greatest game he staked his all on the turn of a card to help a woman.

He had saved the life of Liberty Hall only to find that Hall was the husband of the only woman he had ever loved.

He shyly kissed her good-bye and turned—into the arms of the county sheriff.

She married him because she believed in him—a few hours later she learned he was an idler and a cheat.

She had a face like an angel and a voice like a nightingale—yet life had cheated "Cornflower Cassie" of the happiness it owes to youth.

Another pulsating romantic melodrama from the fluent pen of the gifted Peter B. Kyne.

She had accepted twenty thousand dollars from an unknown man that she might go abroad and study. Had the world a right to condemn her?

His gambling instinct jumped to the fore and without hesitation he wagered ten thousand dollars he could cure a dying consumptive in thirty days. Would Fate play with him or against him?

Crash! A shot rang through the window and L. I. B. Hall fell dead. Chuckwalla Bill stood transfixed, a smoking gun in his right hand.

her work in the screen version of "Vanity Fair." The picture is an adaptation by E. Richard Shayer of Peter B. Kyne's desert classic, "Cornflower Cassie's Concert" which was published in the Cosmopolitan Magazine.

William Worthington, who directed the Elmer Harris production, "The Girl on the Stairs," is said to have registered another bull's-eye hit with "Beauty and the Bad Man," his latest contribution to the screen which comes to the..... Theatre for a.....stay, starting..... In the cast of this Peter B. Kyne story which appeared in story form as "Cornflower Cassie's Concert," are Mabel Ballin, Forrest Stanley, James Gordon, Edna Mae Cooper, Andre de Beranger, Guy Olive and Russell Simpson.

E. Richard Shayer, one of the most successful adapters of western frontier tales that the screen has, made the screen translation of Peter B. Kyne's magazine story, "Cornflower Cassie's Concert" which, under the title, "Beauty and the Bad Man," comes to the..... Theatre for a.....run, starting..... as a Frank Woods production.

Prominent in the all star cast are Mabel Ballin, Russell Simpson, Forrest Stanley, Edna Mae Cooper, Andre de Beranger, Guy Olive and James Gordon. The picture was filmed under the direction of William Worthington.

Film fans will be delighted to hear that Russell Simpson, an always popular favorite, has possibly the best role of his colorful career in "Beauty and the Bad Man," the picture version of Peter B. Kyne's story, "Cornflower Cassie's Concert." Simpson portrays the role of the lovable and whimsical Chuckwalla Bill who has figured prominently in other of Kyne's desert tales. The female lead is being played by Mabel Ballin, supported by Forrest Stanley, Andre de Beranger, Edna Mae Cooper, James Gordon and Guy Olive.

Andre de Beranger, the terrible villain who has filled the heart of many a movie fan with horror, has come again to terrorize the country. This time he makes his bow as a consumptive piano player who entices a trusting young girl into marrying him on the promise that he will

SMART YOUNG MOVIE STAR



MABEL BALLIN
IN "BEAUTY AND THE BAD MAN"
Produced by PRODUCERS DISTRIBUTING CORP.

One Col. Star Cut or Mat No. 1

help her with her singing career. Peter B. Kyne's dynamic story of the west, pictured as "Beauty and the Bad Man," presents Beranger with many rare opportunities to be the most villainous of villains and he never loses a chance to make the most of each situation. E. Richard Shayer wrote the scenario and William Worthington directed the picture.

One of the screen's most popular leading men, Forrest Stanley, who has played the leading male role in such prominent successes as "When Knighthood Was in Flower," has now been entrusted with the premiere role in "Beauty and the Bad Man," which comes to the..... Theatre next.....starting..... directed by William Worthington.

and outdoor sets and achieved with both justice. He has cast that are as rarely be we have ever seen of time, and the interior one would expect cabins to look like California was none of the inhabi decoration.

It is the story of a girl who ran away lived with an au organist who she be with her singing can hours after the marriage true calibre of the m she deserted him and mining town to answer hall singer. There believed by the town who, attracted by beauty, offered to give and of the thirty thou just won at faro, to abroad and study.

Convinced of his g anxious to get ahead, money as a loan and Europe. Three years to the town, a widely During her absence

Modoc had served a three year jail tence for murder, and had, without k ing his identity, save Cassie's hus from death through consumption. her return the consumptive claimed great singer as his wife and in the cation which ensued, Hall was leaving Cassie free to marry Modoc v she had not only learned to admire to adore as well.

William Worthington, the director, be commended for the delicate wa which he handled the production and the glorious results which he ach with the cast.

Delightful Romance Color Picture by Peter B. Kyne

Though there a e who will a that the Cinderell e of story is true to life, there one who will that stories of this t are always lightful to hear, and that, occasio reality is stranger th fiction. Th after seeing, "Beauty the Bad you feel that it is nt too fairy like to be true to life, consider that makes it not less entertaining, but much more so. After the huge dos sordid themes which producers have pouring down the throats of audie it is rather refreshing to find a pi that deviates from the every day of rence, and makes the unusual its them "Beauty and the Bad Man," with M Ballin and Forrest Stanley, is the stor a fulfilled ambition the path to whic by no means rose srewn. "Cornfl Cassie" is a pretty young girl with a like a nightingale, who leaves the happy home of her aunt to marry church organist, late arrived in t because she believes h will help her her career.

A few hours after her marriage, illusioned and miserable she leaves cheap boarding house to which her band has taken her, and goes to a s mining town in answer to an ad f music hall singer. Once there, she the place an ordinary saloon, and her appointment is bitter. Modoc Bill, st ing the crowd drinks in celebration having just won thirty thousand do at faro, is attracted by the pathetic figure, and urges her to sing.

Now some people called him a bad but in life's greatest game he staked all on the turn of a card to help a wor On the fine impulse awakened by beautiful voice, Modoc Bill offers the of his winnings to Cassie that she m go abroad and make good the wonde gift nature had bestowed upon her.

Three years later, during which Bill had served a jail sentence for killing of a worthless gambler, C returns to that little mining town brilliant success, to find that Bill had only won her admiration but had tured her heart as well.

Supporting the two stars is a wh capable cast which includes: Rus Simpson, Edna Mae Cooper, Andre Beranger and James Gordon. The p is a Frank Woods production ably di ted by William Worthington.

parently gave the... amount of lat... outdoor sets and... achieved with both... justice. He has cau... at are as rarely be... have ever seen on... me, and the interiors... ne would expect... bins to look like... alifornia was... one of the inhabi... decoration.

It is the story of... rl who ran away... ved with an au... ganist who she be... ith her singing car... ours after the marri... ue calibre of the ma... e deserted him and... ining town to answer... ll singer. There sh... lieved by the town... ho, attracted by her... auty, offered to give... d of the thirty thou... st won at faro, to... road and study.

Convinced of his g... od intentions and... xious to get ahead... oney as a loan and l... rope. Three years... the town, a widely... During her absence... odoc had served a... ee year jail sente... nce for murder, and... ad, without knowi... g his identity, save... om death through c... onsumption. Upon... er return the consu... ptive claimed the... eat singer as his wi... e and in the alter... tion which ensued... Hall was killed... ving Cassie free to... marry Modoc whom... e had not only lea... ned to admire, but... adore as well.

William Worthington... e commended for th... hich he handled the... e glorious results... hich he achieved... ith the cast.

Delightful Romance Colonel Kyne Story

Though there are... e who will argue... at the Cinderell... ue to life, there... ne who will deny... at stories of this... t are always de... ightful to hear, and... that, occasionally... eality is stranger th... fiction. Thus if... ter seeing, "Beau... y and the Bad Man"... ou feel that it is... out too fairy-tale... ke to be true to li... consider that this... akes it not less e... rtaining, but rather... uch more so. After... the huge dose of... rdid themes which... roducers have been... uring down the th... roats of audiences... is rather refreshi... g to find a picture... at deviates from... e every day occu... nce, and makes the... unusual its theme.

"Beauty and the Bad Man," with Mabel Ballin and Forrest Stanley, is the story of fulfilled ambition the path to which is no means rose strewn. "Cornflower Cassie" is a pretty young girl with a voice like a nightingale, who leaves the unhappy home of her aunt to marry the church organist, later arrived in town, because she believes he will help her with her career.

A few hours after her marriage, disillusioned and miserable she leaves the cheap boarding house to which her husband has taken her, and goes to a small mining town in answer to an ad for a music hall singer. Once there, she finds the place an ordinary saloon, and her disappointment is bitter. Modoc Bill, standing the crowd drinks in celebration of having just won thirty thousand dollars at faro, is attracted by the pathetic little figure, and urges her to sing.

Now some people called him a bad man, but in life's greatest game he staked his all on the turn of a card to help a woman. In the fine impulse awakened by the beautiful voice, Modoc Bill offers the bulk of his winnings to Cassie that she might go abroad and make good the wonderful gift nature had bestowed upon her.

Three years later, during which time Bill had served a full sentence for the killing of a worthless gambler, Cassie returns to that little mining town, a brilliant success, to find that Bill had not only won her admiration but had captured her heart as well.

Supporting the two stars is a wholly capable cast which includes: Russell Simpson, Edna Mae Cooper, Andre de Beranger and James Gordon. The piece is a Frank Woods production ably directed by William Worthington.

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It happens that in the picture, Mabel Ballin, the star, portrays a sweet and simple girl of days gone-by, and woe to mamma, she wears not spit curls, neither does she fizz. And for purposes of contrast, the producer has included several girls of the periods, who were "not so nice," in fact, probably the trial and worry of their parents with their habits and dress. And lo, these prissy little ladies resemble very much the yellowing portrait in the red plush album.

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ood intentions and Cassie accepted the immediately for ter she returned ralded success. ch had happened

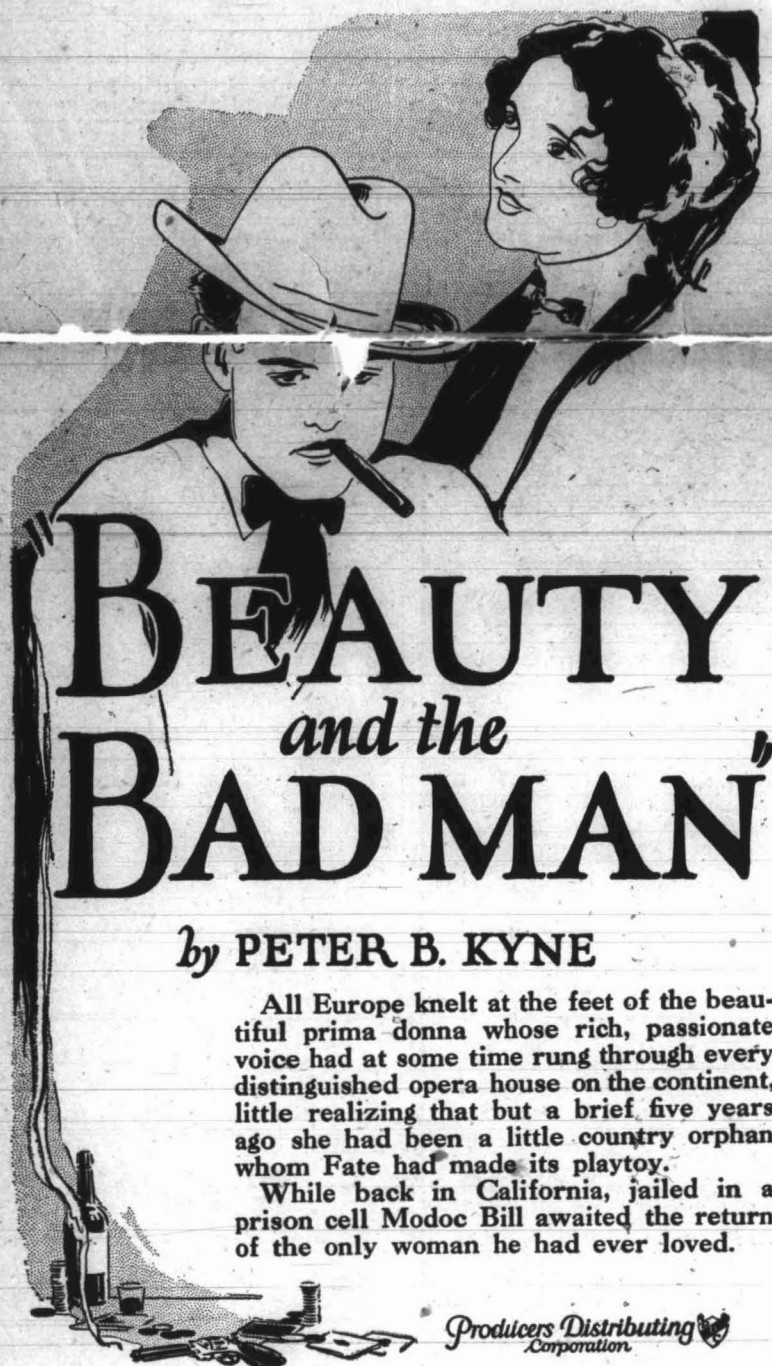
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TROMBONE: Glad you think Forrest Stanley is the ideal hero type. We rather worship him ourself that way. You sure are going to get another chance to see him. He has just completed "Beauty and the Bad Man," Peter Kyne's novel.

RIALTO For One Week Starting Today



Two Column Ad Cut or Mat No. 4

"Petting" or "Sparkling" Is All One

Do you dare confess that you can, in retrospect, harken back to the days when the beaux and belles didn't know a "petting porch" from a perambulator? Of course, you don't! We know, your grandmamma told you all about it!

Nevertheless, all this is poignantly brought to mind by the lovemaking in "Beauty and the Bad Man," the film which holds the screen at the Theatre this week. Garbed in the height of 1870 fashion, Mabel Ballin and Forrest Stanley are very amusing when they go "a'sparking." Yes, indeed! In those days, a man had to do a lot more than merely escort a young woman to and from the church social to earn a good night kiss,—and even then, they were scarcely given before several weeks', months' or years' acquaintance—according to the modesty of the particular young woman. However, the beautiful romance that runs—slowly but surely—through this interesting picture, culminates in a wedding, so although their methods were hopeless compared with our twentieth century procedure, you must admit that, like the man on the bicycle, they "got there just the same."

SEND A LETTER TO BRING THEM IN

Dear Mrs. Soandso,

Do you remember when you first heard the story of Cinderella and her fulfilled wish how you thrilled and exulted at her finally attaining the handsome prince? And do you remember, too, how you delighted in hearing this charming story over and over again?

Somehow we none of us ever outgrow the charm of a beautiful story with a happy ending, something that carries us miles away from ourselves and our everyday lives. Because "Beauty and the Bad Man" is this type of story I am sure you will especially enjoy it. It is the wonderful story of a beautiful young girl with a voice like an angel who tread the thorny path of ambition with grim determination and was finally rewarded by attaining the coveted success.

The picture is a peculiar combination of a sophisticated melodrama and a charmingly naive romance with the two ingredients superbly mixed. Mabel Ballin's interpretation of Cornflower Cassie and Forrest Stanley as Modoc Bill will entirely complete the appeal of the picture for you. Because I am so sure that this is particularly your type of picture, I want to urge you especially to come to the Colony any matinee or evening this week and view it for yourself.

Yours truly,
The Manager

AND THE
BAD MAN"—Released by Producers Distributing Corp.

1 Col. Star Cut or Mat No. 2

ACTOR TRAPPED IN OLD FOLDING BED

Forrest Stanley, Extricated From
Antique Contrivance, Favors
Only Modern Furniture

The fact that Forrest Stanley knelt down one night before retiring to rest and peaceful slumber, to offer up a prayer of thanks, does not necessarily indicate that the young hero of "Beauty and the Bad Man" which is coming to the Theatre for a

run starting is religious. As a matter of fact those that know Stanley will recognize that his act was prompted not by religion but by caution.

After a hard morning at the studio, director William Worthington announced that he'd shoot "the bedroom scene"—(take it easy, it's not the kind

you think.) Everything would have been fine but for the fact that the action of the story takes place during that eventful era of the coquettish folding bed, now almost extinct.

Following Worthington's instructions, Stanley climbed into the formidable fixture. Now everything would have been all right had not the enthusiastic young actor chosen the exact center of gravity of the bed. But he made an unfortunate bounce and with a sharp snap, Stanley, bed, bedclothes and all, vanished from sight and all that was left in their places was an innocent looking wardrobe.

Confusion, above which rose the muffled chuckles of the trapped man, ruled, as all hands scurried about to set the contrivance on its legs again. But in their excitement they seemed unable to get the combination and when finally they released the victim, who had been standing on his head during the ensuing twenty minutes, first aid was found necessary as the actor was very near suffocation.

Everybody was far too excited to resume work and the company was dismissed until the next day when it took some tall persuading to get Stanley to make another try at the "bedroom scene." Finally assured, however, in the professional tones of a dentist, that "it was all over," Stanley laughingly consented with the comment:

"I don't wonder they prayed more frequently back in the old days than they do now. Anyone who would take a chance on spending a whole night in that kind of a bed would have to do some pretty heavy praying. All I can say is I'm glad they tried them out then and that now we have normal beds to sleep in. But I'd do it again for the sake of the picture."

A Knockout Story With A A Combination That M

MOVIE STAR STARTED CAREER AS DRESSMAKER'S APPRENTICE

Mabel Ballin Sought Work When
Still A Mere Child

First Public Appearance With
Salvation Army

Started Theatrical Career Doing
Bits In Musical Comedy

Every thespian some day dreams of playing the great parts which have made the drama famous and which are recognized the world over as the ultimate tests of true dramatic talent. Mabel Ballin, motion picture star of rare accomplishment, claims the distinction of having played three of the most celebrated female character roles in literature. As Lady Isabele she made "East Lynne" a screen triumph, in Charlotte Bronte's "Jane Eyre" her's was the colorful role of Jane, while her Becky Sharpe in Thackeray's "Vanity Fair" was one of the most vivid portrayals the screen has known.

She is now appearing in her newest, and in many respects, most suitable picture, "Beauty and the Bad Man" which is the special feature this week at the Theatre.

Playing opposite this little emotional actress of rare ability is Forrest Stanley, idolized hero of the screen.

The course of Miss Ballin's career is indeed an interesting one. She was born in Philadelphia. Her mother died two years later and she was raised by her grandparents. Her grandmother was a worker among the poor of the

city with whom the young child grew up, and her first public appearance was on the platform of the Salvation Army, the agents of the poor, for whom she played the tambourine.

When she was still a young child she was forced to go to work and it was natural, since she had been making her own dresses and hats for several years, that she should turn to dressmaking for employment. It was while serving an apprenticeship at a dressmaking establishment that a wealthy patron took a fancy to her and realizing her artistic potentialities, sent her to a school of industrial art.

But Mabel's heart hankered for the stage and she determined to forsake the comparative security of her position to try her hand at theatrics.

Interviews with managers in Philadelphia resulted in nothing but discouragements so young Mabel set out for New York where she secured a bit of a part in a musical comedy. This was followed by a road tour, returning from which she was put under contract by Charles Dillingham.

At the expiration of this contract she then turned her attention to motion pictures. Her first engagement was with Vitagraph followed by a starring contract which resulted in the production of the three aforementioned pictures as well as "Pagan Love," "The Journey's End," and "Married People."

Ever since that time she has been steadily mounting the star ladder and today is recognized as one of the brightest lights in the movie firmament. Her role in "Beauty and the Bad Man" is by far her best part.

"Beauty and the Bad Man" Leaving

"Beauty and the Bad Man," the film featuring Mabel Ballin and Forrest Stanley, which has been crowding the Rialto at every performance for almost two weeks, is to have its last showing on Sunday when it leaves to make room for its successor.

This remarkably fine picture is the screen version of Peter B. Kyne's "Cornflower Cassie's Concert" which was published and read by millions in the Cosmopolitan magazine. The scenario follows faithfully the details of the story with the result that the original has gained appreciably through the picturization.

Price Accessories Schedule LITHOGRAPHS

1-SHEET
1 to 9.....@ 15c each
10 to 49.....@ 11c each
50 or more.....@ 10c each

3-SHEETS
1 to 4.....@ 15c sh. or 45c each
5 to 24.....@ 11c sh. or 33c each
25 to 49.....@ 10c sh. or 30c each
50 or more.....@ 9c sh. or 27c each

6-SHEETS
1 to 4.....@ 12½c sh. or 75c ea.
5 to 14.....@ 12c sh. or 72c ea.
15 to 99.....@ 10c sh. or 60c ea.
100 or more.....@ 9c sh. or 54c ea.

24-SHEET
1 to 4.....@ 10c sh. or \$2.40 ea.
5 to 9.....@ 9c sh. or 2.16 ea.
10 to 19.....@ 8c sh. or 1.92 ea.
20 to 49.....@ 1.88 ea.
50 or more.....@ 1.50 ea.

11 x 14 PHOTOS
8 in set—Plain
1 or 2.....50c a set
3 or 4.....40c a set
5 or more.....30c a set

8 in set—Colored
1 or 2.....75c a set
3 or 4.....65c a set
5 or more.....50c a set

22 x 28 PHOTOS
2 in set—Colored
1 or 2.....80c a set
3 or 4.....70c a set
5 or more.....60c a set

8 x 10 PHOTOS
Black and White
(10 to set)
1 to 4.....60c a set
5 or more.....50c a set

14 x 36 INSERT CARDS
1 to 9.....25c each
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25 to 74.....18c each
75 or more.....15c each

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50 to 99.....6c each
100 or more.....5c each
SLIDES.....15c each
PRESS SHEETS.....Gratis
MUSIC CUES.....Gratis

PRODUCTION CUTS AND MATS

	Cut	Mat
1 Col.	\$.25	\$.05
2 Col.	.40	.05

CUTS AND MATS FOR ADVERTISEMENT

1 Col.	.25	.05
2 Col.	.40	.05
3 Col.	.60	.10
4 Col.	1.00	.15

Please note that reductions in quantity purchases apply to accessories on the same picture. For instance, 10 one-sheets on a single picture would cost \$1.10, but 10 one-sheets on two or more pictures will cost 15c each or \$1.50.

What more could you, as authors of the day, the idol of Peter B. Kyne. Before it was several million readers which worthy story—nothing ordinary fastest kind of intense action.

And what a title? There title like "Beauty and the Bad tically a guarantee of a crowd will find some impelling i weeks in advance and have th

No matter how big you p you up. It's the t of pictur popular appeal ere's a nov soul stirring e rs, intense California in t e gold rus rest Stanley, a cluding Ru big cities and towns. A finishes like a k of lightni

Don't fall down on you. Give it the adv more than rep d for the wor

A GIRL AND A MAN "BEAUTY AND THE

All your advertising and explosive outstanding figures, a pretty, and looking Mexican accepted as the s

Adapt the idea to a ballyhoo in lin and get the man up to look l along one behind the other keepin bon on which are printed the name

Again, use the two figures in hand out handbills and heralds or man and ticket coper.

The two figures arouse interest figures even mo To make the m like Beauty and, dressing together holding be theatre.

PAPER GOULD PIECE WILL AROUND USE INT

Have paper go d on one side of the pictu and their rapi a very few ho

NOVEL FLORIST

The principle local florist can ge a very to tie it ore you tal an' stop in e tie-up by e note to th al be glad to

CORNFLOWER CASS S PROLO

Trailers Build Business

National Screen Service, Inc., furnishes good trailers on all Producers' Distributing Corporation Pictures.

On all releases National Screen Service has a Service trailer consisting of main titles, carefully selected scenes and animated sales and subtitles.

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You Can Get an Excellent Service Trailer On
"BEAUTY AND THE BAD MAN"
WIRE OR WRITE, GIVING EXACT PLAY DATES

Special Feature at the STRAND



With A Box Office Cast! That Makes Record Smashers



The picture
with a
million
dollar
title

At The PLAZA

A remarkable romance of fulfilled ambition.



Beauty and the Bad Man

by PETER B. KYNE

Mabel Ballin,
Forrest Stanley and
a host of stars in a
soul-stirring
romance di-
rected by Wm.
Worthington.

A
FRANK WOODS
PRODUCTION



One Col. Ad Cut or Mat No. 1

ALL THIS WEEK
RIVOLI



What more could you, as an exhibitor, ask of a picture than this: A story by one of the most popular authors of the day, the idol of the millions of people who look to motion pictures for their entertainment—Peter B. Kyne. Before it was picturized the story appeared in the Cosmopolitan magazine, a monthly with several million readers which means that these readers are the showman's ready-made audience. And it's a worthy story—nothing ordinary and cheap but a real big theme crowded with stirring characters and the fastest kind of intense action.

And what a title? There isn't a showman anywhere who can't clean-up with a ready-made box office title like "Beauty and the Bad Man." It fires the imagination. A title like that in front of a theatre is practically a guarantee of a crowded house at every performance. It's a humdinger. Every type of movie goer will find something impelling in that name. Think of its exploitation possibilities. You can use it as a teaser weeks in advance and have them so pepped up they won't be able to wait for the opening.

No matter how big you paint this picture to your patrons you can depend on the film more than backing you up. It's the sort of picture that is bound to be a popular success because it is built on all the elements of popular appeal: there's a novel story, tense melodrama, inspiring tragedy, clean humor, refreshing romance, soul stirring episodes, intensely interesting interiors of the homes and cafes that were the heart and soul of California in the gold rush days. There's a cast of popular favorites headed by Mabel Ballin and Forrest Stanley, including Russel Simpson, Edna Mae Cooper and others, that would put over any picture in big cities and small towns. And there's fast action. It's the sort of picture that starts like a whirlwind and finishes like a flash of lightning.

Don't fall down on "Beauty and the Bad Man" and you can bet your last dollar the picture won't lay down on you. Give it the advance billing and the publicity a picture of this calibre deserves and you will be more than repaid for the word of mouth advertising that the film will receive after its first showing.

A GIRL AND A MAN AS "BEAUTY AND THE BAD MAN"

All your advertising and exploitation should be founded on the idea of two outstanding figures, a pretty, and innocent looking young girl, and a desperate looking Mexican accepted as the symbol everywhere of the bad man.

Adapt the idea to a ballyhoo in this way. Have the girl resemble Mabel Ballin and get the man up to look like a Mexican desperado. Have the two walk along one behind the other keeping together by means of two bands of red ribbon on which are printed the name of the picture and your theatre ad.

Again, use the two figures in your lobby. Let them stand side by side and hand out handbills or, during the screenings, have them act as door-opener.

To arouse interest through the streets in an old fashioned buggy would further comment.

and, dressing the figures even more startling to the eye get a small girl and boy together holding them like Beauty and The Bad Man, have them walk along to the theatre.

Between them a sign announcing the showing of the picture at the

PAPER GOLD WILL AROUND PIECES USE INTEREST

Have paper gold pieces printed in imitation of twenty dollar gold pieces with Mabel Ballin's head on one side and Forrest's Stanley's on the other. You can also get the name of the picture on them. The idea of coins always has a tremendous appeal and their rapid circulation will bring the name of your picture into every home in a very few hours.

NOVEL FLOWER TIE-UP FLORIST

The principal character in the picture is known as Cornflower Cassie. Your local florist can make a very beautiful window display of cornflowers using the picture to tie it up with your showing. With the display there you take her to the Rialto to see Cornflower Cassie in the picture.

You can further the tie-up by arranging to paste a cornflower in every program attaching to such a florist. He will be glad to supply the flowers gratis in return for the free

CORNFLOWER CONCERT AND CASSIE'S PROLOGUE

A PUBLIC MILK STATION IN YOUR LOBBY

Any stunt that has its basis in philanthropy is certain to get the support of the public. Making your lobby resemble an open air bungalow such as one finds in the mountain health camps in California, at one end of the hut erect a public milk station for the benefit of poor children and invalids.

Secure the milk by making matinee admissions one quart or more of the finest grade milk. The patrons who thus

gain admission will be just the many more agents for "Beauty and the Bad Man." When you advertise this stunt tie it up with the pictures by using stills of the consumptive whom the hero cures by a fresh air and milk diet, and call the milk station the Beauty and the Bad Man Milk Station.

The free publicity which you will get in the local papers will more than compensate you for the expense involved, in addition to which you will be building good will for your theatre.

AN IDEA FOR A NEWSPAPER CONTEST

Here's another publicity and newspaper space getter. Arrange to run an essay contest in conjunction with one of the local papers. The subject should be "How I would further my career if I was given twenty thousand dollars."

Every person over sixteen could be made eligible for competition with the reward either cash prizes or admission tickets. Start the contest far enough in advance so that the paper can print the best essay every day for several days, and be sure to run an ad or plant a news story on the same page.

ONE SHEET CUTOUTS FOR LOBBY DISPLAYS

Sharpe in Thackeray's "Vanity Fair" was one of the most vivid portrayals the screen has known.

She is now appearing in her newest, and in many respects, most suitable picture, "Beauty and the Bad Man" which is the special feature this week at the Theatre.

Playing opposite this little emotional actress of rare ability is Forrest Stanley, idolized hero of the screen.

The course of Miss Ballin's career is indeed an interesting one. She was born in Philadelphia. Her mother died two years later and she was raised by her grandparents. Her grandmother was a worker among the poor of the

lowed by a road tour, returning from which she was put under contract by Charles Dillingham.

At the expiration of this contract she then turned her attention to motion pictures. Her first engagement was with Vitagraph followed by a starring contract which resulted in the production of the three aforementioned pictures as well as "Pagan Love," "The Journey's End," and "Married People."

Ever since that time she has been steadily mounting the star ladder and today is recognized as one of the brightest lights in the movie firmament. Her role in "Beauty and the Bad Man" is by far her best part.

Trailers Build Business

National Screen Service, Inc., furnishes good trailers on all Producers' Distributing Corporation Pictures.

On all releases National Screen Service has a Service trailer consisting of main titles, carefully selected scenes and animated sales and subtitles.

Their prices are as follows:

REGULAR TRAILERS

During the first four months of release, \$3.50. (Invoiced at \$5.00, refund of \$1.50 if returned within two weeks.)

Four months after release date, \$1.50. (Invoiced at \$2.50, refund of \$1.00 if returned within two weeks.)

DE LUXE TRAILERS

On certain special productions National Screen Service has a De Luxe trailer consisting of 200 feet of beautiful art titles and scenes. This is in every respect a quality article worthy of the production it advertises.

To non-subscribers of National Screen Service, \$7.50 net. (Invoiced at \$12.50, refund of \$5.00 if returned within two weeks.)

To subscribers of National Screen Service, \$5.00 net.

You can secure a Complete Regular Trailer Service on all productions at nominal monthly service charge.

Ask the booker at any of these exchanges, or order direct from National Screen Service, Inc.

126 WEST FORTY-SIXTH STREET, NEW YORK
845 SOUTH WABASH AVENUE, CHICAGO
917 SOUTH OLIVE STREET, LOS ANGELES, CAL.

You Can Get an Excellent Service Trailer On
"BEAUTY AND THE BAD MAN"
WIRE OR WRITE, GIVING EXACT PLAY DATES

50 or more.....@ 9c sh. or 27c each

6-SHEETS

1 to 4.....@ 12 1/2c sh. or 75c ea.
5 to 14.....@ 12c sh. or 72c ea.
15 to 99.....@ 10c sh. or 60c ea.
100 or more.....@ 9c sh. or 54c ea.

24-SHEET

1 to 4.....@ 10c sh. or \$2.40 ea.
5 to 9.....@ 9c sh. or 2.16 ea.
10 to 19.....@ 8c sh. or 1.92 ea.
20 to 49.....@ 1.88 ea.
50 or more.....@ 1.50 ea.

11 x 14 PHOTOS

8 in set—Plain

1 or 2.....50c a set
3 or 4.....40c a set
5 or more.....30c a set

8 in set—Colored

1 or 2.....75c a set
3 or 4.....65c a set
5 or more.....50c a set

22 x 28 PHOTOS

2 in set—Colored

1 or 2.....80c a set
3 or 4.....70c a set
5 or more.....60c a set

8 x 10 PHOTOS

Black and White

(10 to set)

1 to 4.....60c a set
5 or more.....50c a set

14 x 36 INSERT CARDS

1 to 9.....25c each
10 to 24.....20c each
25 to 74.....18c each
75 or more.....15c each

WINDOW CARDS

50 to 99.....6c each

100 or more.....5c each

SLIDES.....15c each

PRESS SHEETS.....Gratis

MUSIC CUES.....Gratis

PRODUCTION CUTS AND MATS

	Cut	Mat
1 Col.	\$.25	\$.05
2 Col.	.40	.05

CUTS AND MATS FOR ADVERTISEMENT

1 Col.	.25	.05
2 Col.	.40	.05
3 Col.	.60	.10
4 Col.	1.00	.15

Please note that reductions in quantity purchases apply to accessories on the same picture. For instance, 10 one-sheets on a single picture would cost \$1.10, but 10 one-sheets on two or more pictures will cost 15c each or \$1.50.

worthy story—the fastest kind of in title? There and the Bad of a crowd ing impelling and have th big you p t of pictur ere's a nov rs, intense e gold rus cluding Ru towns. A k of lightni own on "Bea ive it the adv d for the wor

And what a title like "Beauty tically a guara will find some weeks in adva No matter you up. It's th popular appeal soul stirring e California in t rest Stanley, a big cities and finishes like a Don't fall down on you. more than rep

A GIRL AND THE "BEAUTY"

All your adv outstanding figur looking Mexican Adapt the ide lin and get the n along one behind bon on which are

Again, use t hand out handb man and ticket

the two r comment. arouse interest figures even more To make t m like Beauty and and, dressing between them a sign gether holding theatre.

PAPER GOLD PIECES WILL AR USE INTER

Have paper d pieces printed i and on one side an of the picture and their rapid c a very few hours.

NOVEL FLORIST TIE-UP

The principle local florist can ge a very be to tie it up ore you take an' stop in an e tie-up by a note to the e d be glad to su ad.

CORNFLOWER CASSETTE PROLOGUE

An interesting odoc Bill's hous the music room in e songs. In the sing all the old ti characters in the resemble the other

TAKE ADVANTAGE OF HAT STORE TIE-UP

Several of the s is show Forres tier men. Se type worn by the an in the latest contrast it with a r one of a mod Stanley's picture an veen them this s side by side and be low

"Then A TETSON THB in masculine he marked the ultimate a credit card inc the Bad Man" ap With this should be from "Beauty and th such and such a time

AN AUTO HOOK-UP HAS NEWS INTERES

If you can mana e to get hold o le for a tie-up d to be one o in these cars

possible that a deale from the home office If he has a good window he coul side by side a the very latest mode as this:

"The onward tre d of civilization be labeled "188 The old model might the "forty year ement to the e he basis for th

NOVELTY HERALDS ATTRACT ATTENTIO

The public has b come so accus y almost befo e them made i rest Stanley's Mabel Ballin as g. The mater is sheet. abundance in the pre

Special Feature at the STRAND



It was Modoc Bill, miner and sporting gambler, considered a 'bad man' in his own town and the neighboring communities, who had made Cornflower Cassie's brilliant career possible. What wonder then that she should idolize him—believe in him—love him?

A Beautiful Romance in a Beautiful Setting! With an All-Star Cast.

Several million readers which means that these readers are the showman's ready-made audience. And it's a worthy story—nothing ordinary and cheap but a real big theme crowded with stirring characters and the fastest kind of intense action.

And what a title? There isn't a showman anywhere who can't clean-up with a ready made box office title like "Beauty and the Bad Man." It fires the imagination. A title like that in front of a theatre is practically a guarantee of a crowded house at every performance. It's a humdinger. Every type of movie goer will find something impelling in that name. Think of its exploitation possibilities. You can use it as a teaser and have them so pepped up they won't be able to wait for the opening.

No matter how big you paint this picture to your patrons you can depend on the film more than backing up. It's the picture that is bound to be a popular success because it is built on all the elements of popular appeal: there's a novel story, tense melodrama, inspiring tragedy, clean humor, refreshing romance, stirring interiors of the homes and cafes that were the heart and soul of the gold rush days. There's a cast of popular favorites headed by Mabel Ballin and Forrest Stanley, including Russel Simpson, Edna Mae Cooper and others, that would put over any picture in the big cities and small towns. And there's fast action. It's the sort of picture that starts like a whirlwind and finishes like a bolt of lightning.

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GIRL AND A MAN AS BEAUTY AND THE BAD MAN

All your advertising and exploitation should be founded on the idea of two figures, a pretty, and innocent looking young girl, and a desperate desperado. Accepted as the symbol everywhere of the bad man. Adapt the idea to a ballyhoo in this way. Have the girl resemble Mabel Ballin and get the man up to look like a Mexican desperado. Have the two walk the other keeping together by means of two bands of red ribbon printed the name of the picture and your theatre ad.

Again, use the two figures in your lobby. Let them stand side by side and hand out heralds or, during the screenings, have them act as doorman and ticket taker.

The two figures, through the streets in an old-fashioned buggy would further arouse interest. To make the figures even more startling to the eye get a small girl and boy and, dressing them like Beauty and The Bad Man, have them walk along together holding between them a sign announcing the showing of the picture at the theatre.

PAPER GOLD PIECES WILL AROUSE INTEREST

Have paper gold pieces printed in imitation of twenty dollar gold pieces with Mabel Ballin's head on one side and Forrest's Stanley's on the other. You can also get the name of the picture on them. The idea of coins always has a tremendous appeal and their rapid circulation will bring the name of your picture into every home in a very few hours.

NOVEL FLORIST TIE-UP

The principal local florist can stills from the picture should be a sign. "Beauty and the Bad Man." You can further gram attaching to such a florist. He will be glad to supply the flowers gratis in return for the free ad.

CORNFLOWER CASSIE'S CONCERT AS PROLOGUE

An interesting prologue could be effected by arranging the stage to resemble the music room in Modoc Bill's house and having a girl dressed like Mabel Ballin sing all the old time songs. In the room you might have persons made up to resemble the other characters in the story, in order to give the thing atmosphere.

TAKE ADVANTAGE OF THIS HAT STORE TIE-UP

Several of the stills show Forrest Stanley in a broad brimmed Stetson of the type worn by the frontier men. Select one of these for your main display and contrast it with a man in the latest style Stetson. Use a frontier background for Stanley's picture and one of a modern hotel lobby for the other. Have the two side by side and between them this sign:

"Then As Now THE STETSON marked the ultimate in masculine headgear."

With this should be a credit card indicating that the stills in the display are taken from "Beauty and the Bad Man" appearing at the Theatre at such and such a time.

AN AUTO HOOK-UP THAT HAS NEWS INTEREST

If you can manage to get hold of a stage coach such as is used in the picture you have a good angle for a tie-up with an auto such as the Studebaker. The Studebaker people used to be one of the biggest wagon manufacturers and it is possible that a dealer in these cars could manage to get one of their old models from the home office.

If he has a good window he could place the old model, or the stage coach and the very latest model side by side and connect them by some such announcement as this:

"The onward trend of civilization has been paced and breasted by Studebaker." The old model might be labeled "1885 model" and the modern car the "1925 model" and base the copy on the "forty years of advancement" idea. Stills from the picture and an announcement to the effect that the story will carry you back forty years, should make the basis for the tie-up.

NOVELTY HERALDS ATTRACT ATTENTION

The public has become so accustomed to the regulation herald that in most cases it is tossed away almost before it is scanned. To have heralds read it is therefore wise to have them made in some novelty form. For this picture a cut-out sombrero with Forrest Stanley's face on the front cover, your booking on the back, and stills of Mabel Ballin as well as items of interest in the inside pages, would be very fitting. The material for the copy and cuts is to be found in abundance in the press sheets.

A PUBLIC MILK STATION IN YOUR LOBBY

Any stunt that has its basis in philanthropy is certain to get the support of the public. Making your lobby resemble an open air bungalow such as one finds in the mountain health camps in California, at one end of the hut erect a public milk station for the benefit of poor children and invalids.

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ONE SHEET CUTOUTS FOR LOBBY DISPLAYS

The one sheets and three sheets will lend themselves especially to cutout purposes, and you should make them work for you in this way as well as in straight poster form. Have the carpenter build a false lobby front that resembles a rude miner's hut, leaving, in addition to a door, two tiny windows. Several feet back of these windows erect three walls covered in black to make two small booths. These should be brightly lighted. In the center of these booths place the cutout posters which will stand out sharply against the black background. Either on the base of the figures or above them should be the title of the picture so that persons looking through the window will get the impression of actually seeing "Beauty and The Bad Man."

Pioneer Movie Man In Kyne Picture

The interchange of artists from the legitimate stage to the realm of movies and back again was not always accepted with the same nod of approval as it is now. Time was when the legitimate actor was much frowned upon when he took the plunge from legit to movies.

It was back in those days that Russell Simpson, after eighteen years of successful stage work, daringly deserted his former berth and launched himself on a picture career. Being particularly adapted to character parts he found little difficulty in finding steady employment as a character actor and within a short time had worked up an enviable following among lovers of pictures.

His latest portrayal is the role of Chuckwalla Bill in "Beauty and the Bad Man," a Frank Woods production directed by William Worthington, which is now playing at the Theatre.

Beauty and the Bad Man

by PETER B. KYNE

Mabel Ballin, Forrest Stanley and a host of stars in a soul-stirring romance directed by Wm. Worthington.

A FRANK WOODS PRODUCTION



One Col. Ad Cut or Mat No. 1

ALL THIS WEEK RIVOLI



Beauty and the Bad Man

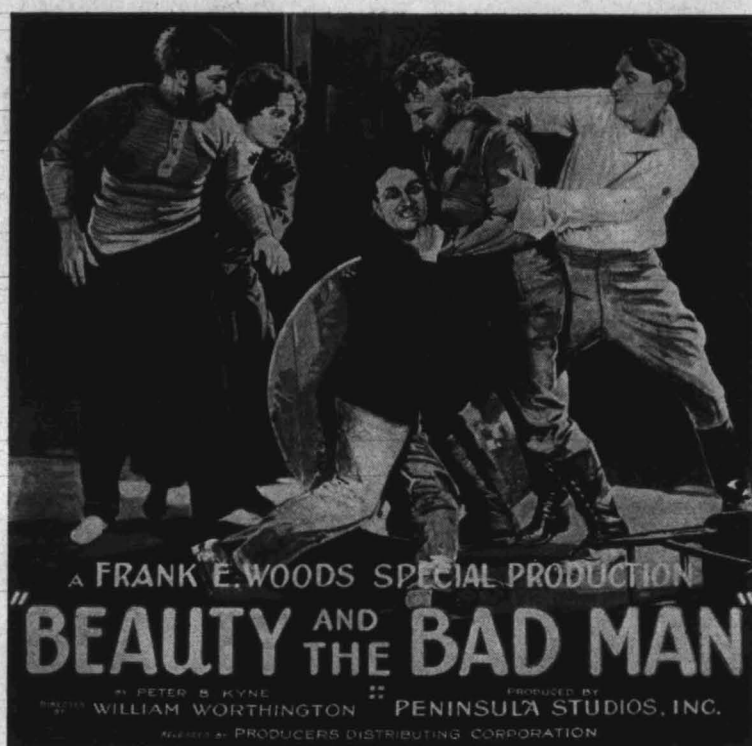
by PETER B. KYNE
Producers Distributing Corporation

The refreshing romance of an unfortunate young girl who won world-wide recognition as a singer thru the opportunity afforded by a chance meeting with what the world considered a 'Bad Man'.

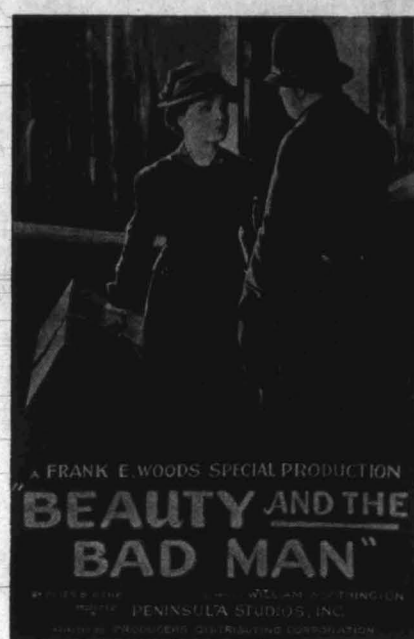


One Col. Ad Cut or Mat No. 2

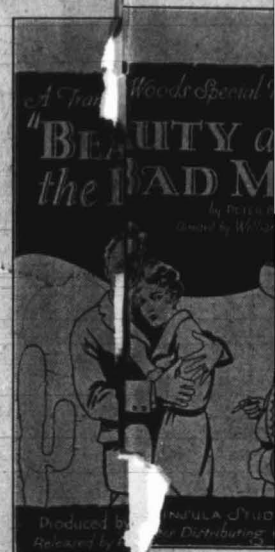
Posters Pave The Way To Returns. Paste Them On



Six Sheet Poster



One Sheet A



A Window Card
Tie-up And G
Announcement Pu

BRIGHTEN UP THE LOBBY WITH
A SET OF THESE 11 x 14 CARDS.

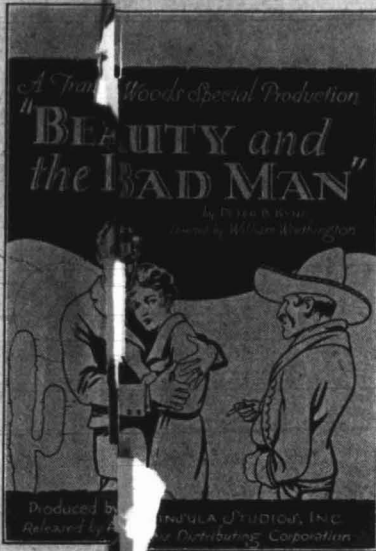


Colored Lobby Card



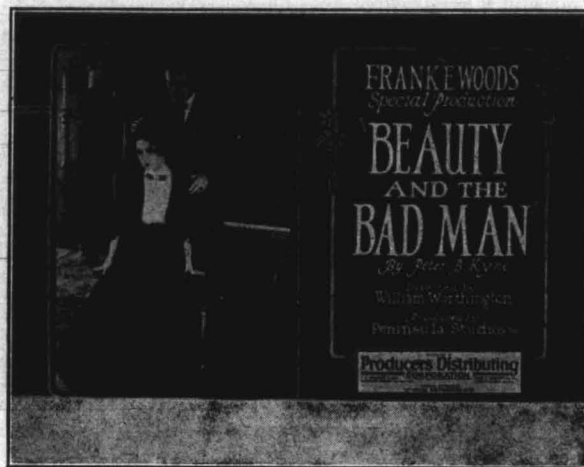
HERALDS

ay To Bigger Box Office m On Every Board In Town



A Window Card For Tie-up And General Announcement Purposes.

IF YOU WANT TO TELL 'EM
YOU HAVE TO SELL 'EM
PASTE POSTERS APLENTY



Colored Announcement Slide



One Sheet B

AN ATTRACTIVE LOBBY CAN BE MADE EVEN
MORE INVITING WITH THESE 11 x 14 CARDS.

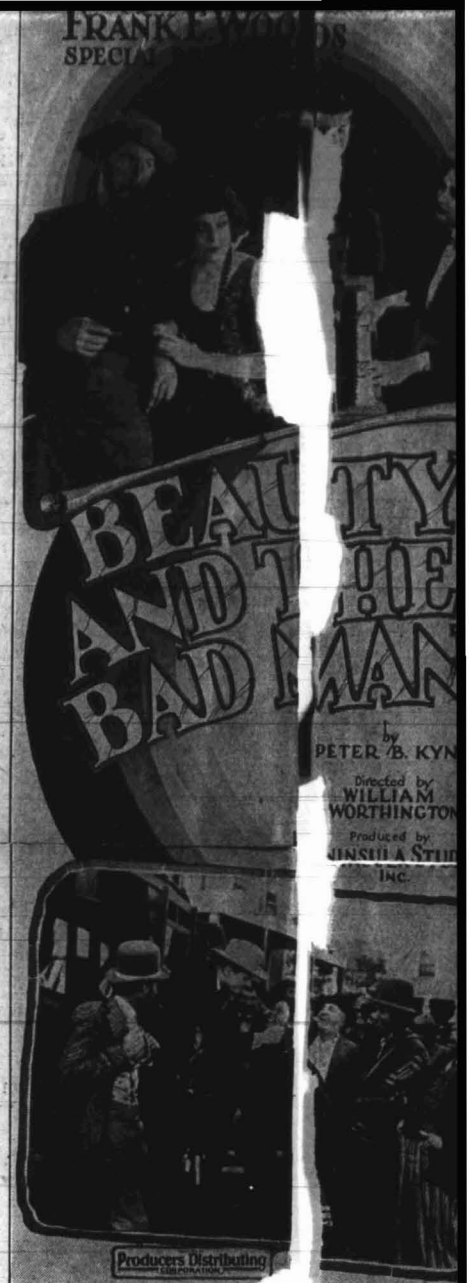


Colored Lobby Card

HERALD
To make at



BRIGHTEN UP THE LOBBY WITH
A SET OF THESE 11 x 14 CARDS.



Colored Lobby Card



Three Sheet A



Lobby Card (22" x 28")

HERALDS
To make at active and
novel Herald is merely
a clipping and pasting
job. This press sheet
provides you with ready-
made stories and cuts.



Brilliantly Colored Twenty-four Sheet

Colored Announcement Slide

AN ATTRACTIVE LOBBY CAN BE MADE EVEN MORE INVITING WITH THESE 11 x 14 CARDS.



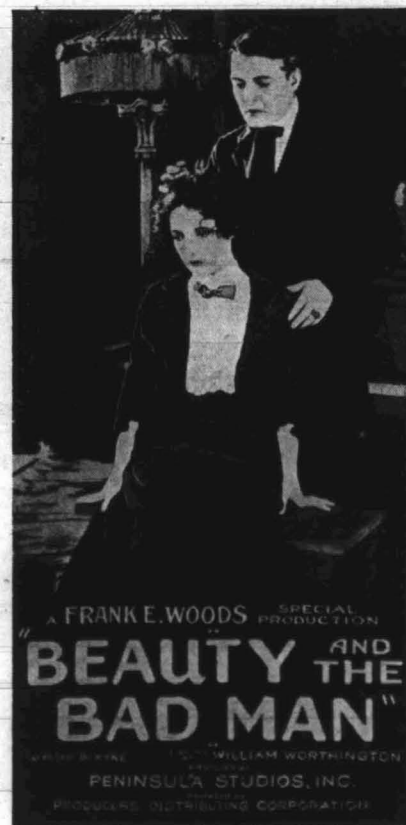
Colored Lobby Card

HERALD

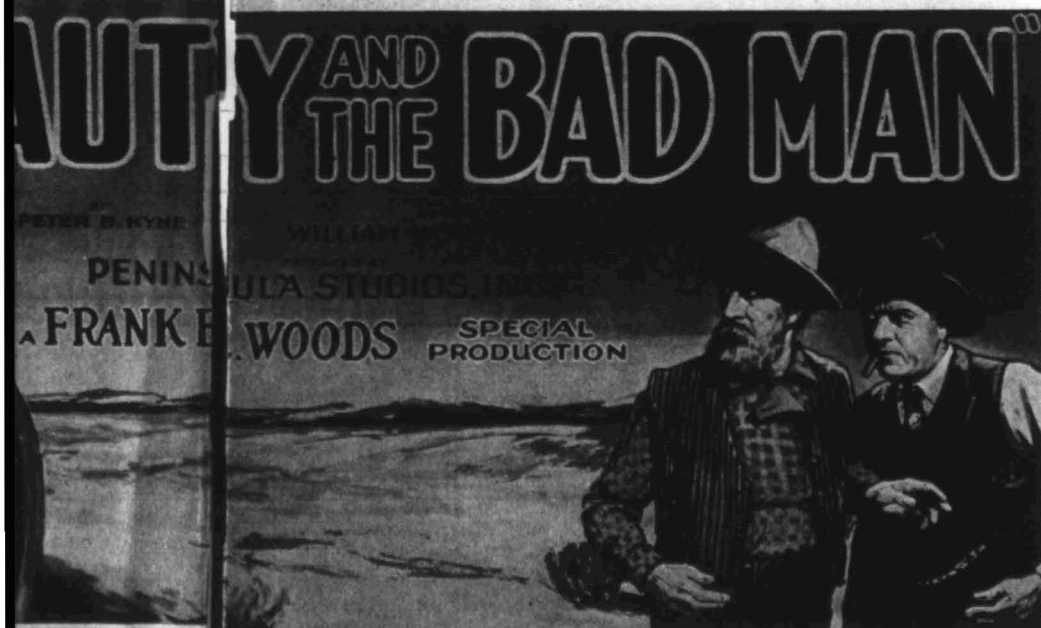
To make an attractive and novel Herald is merely a clipping and pasting job. This press sheet provides you with ready-made stories and cuts.



Lobby Card (22" x 28")



Three Sheet B



Colored Twenty-four Sheet Poster

APR 24 1925

Washington, D. C.

Register of Copyrights
Washington, D. C.

Dear Sir:

I herewith respectfully request the return of the following
named motion picture films deposited by me for registration of
copyright in the name of Peninsula Studios, Inc.

Beauty and the Bad Man - 6 reels

Respectfully,

FULTON BRYLAWSKI

The Peninsula Studios, Inc.
hereby acknowledges the receipt of two copies each of the
motion picture films deposited and registered in the Copyright
Office as follows:

<u>Title</u>	<u>Date of Deposit</u>	<u>Registration</u>
Beauty and the Bad Man	4-24-25	©CIL 21402

The return of the above copies was requested by the said
Company, by its agent and attorney on the 24th day of
April, 1925 and the said Fulton Brylawski for himself, and as
the duly authorized agent and attorney of the said Company,
hereby acknowledges the delivery to him of said copies, and
the receipt thereof.

Fulton Brylawski

This document is from the Library of Congress
“Motion Picture Copyright Descriptions Collection,
1912-1977”

Collections Summary:

The Motion Picture Copyright Descriptions Collection, Class L and Class M, consists of forms, abstracts, plot summaries, dialogue and continuity scripts, press kits, publicity and other material, submitted for the purpose of enabling descriptive cataloging for motion picture photoplays registered with the United States Copyright Office under Class L and Class M from 1912-1977.

Class L Finding Aid:

<https://hdl.loc.gov/loc.mbrsmi/eadmbrsmi.mi020004>

Class M Finding Aid:

<https://hdl.loc.gov/loc.mbrsmi/eadmbrsmi.mi021002>



National Audio-Visual Conservation Center
The Library of Congress